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ABSTRACT

Research into figurative language requires observers who are trained to identify and record figures of speech with a high degree of reliability. This present manual serves that purpose. Divided into four major parts, each part presents a particular class of figurative language, including a general description of the class of tropes represented in that section. In addition, each part is further subdivided into (1) a didactic exposition of one or more figures of speech; (2) a programmed instruction section; and (3) a practice discussion section. This final section is designed to serve both as a practice session for identifying and categorizing figures of speech from conversational prose and as a "rap" session designed systematically to work out discrepancies between raters. Through such an arrangement, it is hoped that differences due to rater unreliability will be minimized. (HOD)

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The University of Tennessee
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# TRAINING MANUAL FOR IDENTIFYING FIGURATIVE LANGUAGE

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Technical Report #1
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# Training Manual for Identifying Figurative Language

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Historically, the use of figurative language has been considered the province of poets and novelists. Yet even haphazard observation suggests that our ordinary language contains a great many non-literal figures of speech, or tropes, including metaphors, similes, personifications and so on. Despite the widespread occurrence of figurative language in ordinary speech, very little empirical research has been done on this topic largely because psychologists and linguists have been unable to see that such usage relates to anything beyond the embellishment of normal language. It is our hypothesis that a systematic analysis of the figures of speech people use to communicate with one another will reveal some of the salient features of mental processes often called "insight," "intuition," "understanding," etc.

Such an analysis may seem to imply that figures of speech are easily recognized by the average speaker. However, during the course of a typical conversation, it becomes quite apparent that people are remarkably unaware of how frequently they use figurative language. Since this does seem to be the case, research into figurative language requires observers who are trained to identify and record figures of speech with a high degree of reliability. The present manual has been written with this purpose in mind.

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## Organization of the Manual

Basically the present manual is composed of four major parts. Each part presents a particular class of figurative language, including a general description of the class of tropes represented in that section. In addition, each part contains three further subdivisions: (1) a didactic exposition of one or more figures of speech, (2) a programmed instruction section, and (3) a practice-discussion section. This final section is designed to serve both as a practice session for identifying and categorizing figures of speech from conversational prose and as a "rap" session designed systematically to "iron out" discrepancies between raters. In this way we hope to be able to minimize differences due to rater unreliability.

## General definitions

Figurative language, or trope, is any non-literal use of a word, phrase, sentence, or sentences in which there is a deviation from the usual or principal sense of a particular language unit. The most general category of figurative language that you will be asked to distinguish is that of Novel vs. Frozen tropes. There are some figurative words and phrases in our language which are so commonly used that we have come to accept them as parts of the language. A fluent speaker of the language has little trouble in distinguishing these FROZEN tropes. For example, at some point in the history of the English language, it is reasonable to assume that "head of state" or "foot of a bed" represented original or novel tropes used by some person or persons. After continued use, however, these uses became so common that people ceased to recognize them as figurative unless asked to attend to this property specifically. At the other pole of this continuum are NOVEL or original tropes. These represent figurative language that you <u>believe</u> constitutes an original contribution by the speaker to the content and context of his communication. If a person were to describe anger as "a swirling cloud of hot lava," this could not be considered as a common or usual way of expressing this idea. This trope would then be labeled as NOVEL.

Obviously there will be some cases in which it will be difficult to distinguish Frozen tropes from Novel ones, especially for some colloquial expressions. For example, the phrase "tomato pie" for a pizza represents a FROZEN trope for residents of some areas in New Jersey, but is certainly a NOVEL trope for most residents living in areas outside of New Jersey. These are the types of discrepancies that will need to be resolved in "rap" sessions which follow independent ratings.

Within the realm of figurative language, however, there are a variety of identifiable figures of speech. For research purposes there are fourteen different categories that could be distinguished, namely:

1) metaphor
2) simile
3) oxymoron
4) personification
5) apostrophe
6) metonymy
7) periphrasis
8) pun
9) anthimeria
10) onomatopoeia
11) hyperbole
12) litotes
13) irony
14) rhetorical question

## Part I - Metaphor, Simile, Oxymoron, Personification and Apostrophe

### Didactic Section

These five tropes represent variations on the same theme. They are grouped together into Part I since all function by making an explicit or implicit comparison

or conjunction of two disparate ideas that share some common, though often highly imaginative, feature.

A metaphor is "an implied comparison between two things of unlike nature that have something in common." (Corbett, 1965)

Examples:

A. When asked how he did on his final exam, he replied, "I went down in flames."

B. The question of federal aid to parochial schools is a bramble patch.

C. My mind is a blank.

In the first sentence (A) the student's performance on his test is likened unto a number of possible images, e.g., a plane being shot down in flames or a house being destroyed by fire. The common denominator in all these comparisons is that they generate negative feelings of hopelessness. In the second example (B) an attempt to obtain tax money for a church-related school is compared to being in a bramble patch. The common element here is that both the question and the patch are thorny, complicated, painful, and dangerous. In the final example a person's thinking is related to a vacuum--an empty paper or "blackboard." You probably can find other images to relate to the idea of "blank." The common denominator in this case, however, is the idea of emptiness.

A Simile is an explicit comparison between two things of unlike nature that have something in common. As is probably apparent to you, a simile is an explicit "metaphor" easily recognized by words such as "like," "as" and "as if."

Examples:

(A) His posture was like a question mark.

(B) He soon became saddened to the point of despondency as if he had been strickened and immobilized by a deadly plague.

(C) His joke went over like a lead balloon.

In each of these examples the same pattern is obvious as is with metaphor. Two unlike aspects are likened to each other through some common element. Thus

posture and a question mark find commonality in shape. Despondency is likened to the deadening immobility of disease. Finally a poor joke has as much potential for evoking laughter as a "lead" balloon for floating through the air. Keep in mind that metaphor and simile are alike except the former is implicit and the latter is explicit.

Oxymoron is "the yoking (or linking) of two terms which are ordinarily contradictory." (Corbett, 1965)

Examples:

A. Love is such sweet pain.

B. The president was conspicuous by his absence.

C. It can be said that he lives in luxurious poverty.

The oxymoron is a unique form of figurative language that utilizes normally contradictory terms to express an idea. As can be observed in Example A, sweet and pain are both equated to love as a single idea. Normally these terms would not be used together; however, they do express the idea that love, while being very good, can also hurt. Also we can say that even though love hurts, it is a pain that is easily tolerated. The other examples express the same type of connection between opposing meanings. All oxymoron usages will not be as easily observed, but they will contain ideas or meanings that normally oppose each other to some degree. Bear in mind that the meanings of the words utilized do not have to be absolute opposites.

Personification is a figurative way of "investing abstractions or inanimate objects with human qualities or abilities." (Corbett, 1965)

Examples:

A. The sea beckoned me.

B. My bladder screamed for relief.

C. The sun hurled its sheets of flame across my back.

In each case an inanimate object is described by a mode of acting found only among the animate.

Apostrophe is a special case of personification. It occurs when an absent person or a personified abstraction is addressed.

Examples:

A. "Death, where is your sting!"

B. "Courage, do not fail me now!"

C. "Oh John, John why have you abandoned us."

In the first two examples personified abstractions are directly addressed. The third example is often the painful cry of a bereaved spouse at the death of a partner.

Programmed Instruction Section (PI Section)

1. The "label" that is given to an implied comparison between two things that are somehow similar and somehow different is _____ metaphor

2. True or False? The images that metaphors inspire are unitary and precise. false

3. In principle simile and metaphor are the same. A characteristic of simile as distinguished from metaphor is the use of such words as_____or_____. like, as

Identify the following

4. In later stages of pregnancy, Peggy walked like a duck. simile

5. OK, Jim, push that idea a little further. metaphor

6. I feel like I'm dead. simile

7. She comes on like a tiger. simile

8. My heart is pounding like a drum. simile

9. Ladies and gentlement of the jury, the defendant's story is full of convenient mistakes. oxymoron

10. The moon climbed over the mountain. personification

11. I call upon you, laws of our land, to defend me now. apostrophe

12. At a drive-in Jack becomes an octopus. metaphor

13. Discovery waits patiently for man to arrive. personification

| | | |
|---|---|---|
| 14. | The asking of that question is dynamite. | metaphor |
| 15. | John's touch was like a summer breeze. | simile |
| 16. | When in the water he is a fish. | metaphor |
| 17. | The earth suddenly shuddered violently. | personification |
| 18. | The idea he expressed was as clear as mud. | simile |

Practice and Discussion

Go to Appendix A, page 16 and read the section instructions. Then proceed to the prose passage for Part I, page 20.

## Part II - Metonymy and Periphrasis

Didactic Section

The functioning of metonymy and periphrasis can be captured by the phrase, "The part for the whole, or, the whole for the part." This is the essential definition that will help guide you through Part II. Section II might well have contained another trope called synecdoche. Unfortunately the characteristics serving to distinguish between metonomy and synecdoche are so vague that one category, metonomy, is sufficient for our purposes.

"Metonymy is a substitution of an attribute or suggestive word for what is meant." In other words it is a figure of speech in which a part stands for a whole or the whole for a part.

Examples:

A. If you are serious about betting, let's see some green.

B. Let's take a head count to see how many showed up.

C. But Dad, how can I take Darryl to the festival without wheels?

D. Hey Jim check out these skirts coming this way.

E. It is now the law of the land because the scepter deems it so.

In each of these examples a word is used that is a part of a larger whole: green for money, head for people, wheels for car, skirts for girls, and scepter for king.

Periphrasis is the "substitution of a descriptive word or phrase for a proper name or a proper name for a quality associated with the name." (Corbett, 1965) Using phrases such as "Uncle Tom" and "Jim Crowe" are modern examples of periphrasis. Calling someone a "Brutus" or an "Apollo" is also periphrasis. Saying "You might as well wear a white sheet" when you are referring to a person's racial prejudices is another example. A final example might be: "Tom is helpful, but he always leaves a silver bullet when he departs." Silver bullets refer to Tom's theatrical manner of casting the limelight upon himself, in the style of the Lone Ranger.

PI Section

| | |
|---|---|
| 1. Metaphor:Simile::Implicit:_____ | Explicit |
| 2. Metaphor, simile, metonomy and periphrasis are all _____. | Figurative Language or tropes |
| 3. Part for the whole or whole for the part should remind you of_____. | metonomy and periphrasis |

Identify the following:

| | |
|---|---|
| 4. Listen to your heart. | metaphor and metonomy |
| 5. Check out this pair of legs coming now. | metonomy |
| 6. He is a bull in a china shop. | metaphor |
| 7. His eyes lit up like light bulbs. | simile |
| 8. Howard's no slave to the bottle. | metaphor and metonymy |
| 9. He was neither a Joe Louis nor a 90 pound weakling. | periphrasis |
| 10. In a defiant gesture he bared his steel. | metonymy |
| 11. The bugle sounded a call to arms. | metonymy |
| 12. E. A. Poe was a user of the pen. | metonymy |
| 13. She was no Cinderella, but she could cook. | periphrasis |
| 14. It was the custom in England to kneel before the crown. | metonymy |

15. On a ranch, the hands have varied chores. metonymy

16. The roofs of a strange town offer little shelter. metonymy

Practice and Discussion

Go to Appendix A on page 16. Then go to page 24 for the passage for Part II.

## Part III - Pun, Anthimeria and Onomatopoeia

Didactic Section

The focus to which we wish to direct your attention in this part is the technique of playing with words. Both puns and anthimeria are concerned with words or sounds of words used in special ways or for special effects.

A pun is a very broad term to cover a variety of ways that people make "a play on words." (Corbett, 1965) Corbett speaks of three distinct categories of puns. The technical labels associated with each class is unimportant for our purposes, but getting some understanding of the way each type works is critical.

(1) Antanaclasis occurs when one word is used or repeated in the same context in two different senses.

Examples:

A. Watch your watch, Watch!

B. The pot-party was to be held on High Street.

In our first example the same word "watch" is used three times in the same sentence. Each usage possesses a unique sense. The first "watch" is a command for the third "watch," a person, to pay attention to his timepiece, the second "watch." In the second example the notions of "intoxication" and "location" are co-joined by using one word "high" with two apparent senses.

(2) Another class of pun is paronomasia. In this case the play is on word sounds. Two or more different words that sound alike are used in the same context.

Examples:

A. Knock, Knock. Who's there? Adolf. Adolf who? A dolf ball hit me in the head--that's why I talk like dis.

B. A chicken farmer was awakened one night by a ruckus in his chicken house. He jumped from his bed, grabbed his gun, and ran outside to the chicken house. He stood in the door silently and peered into the darkness. Thought he, "There's fowl play here."

In these examples the play on words is a play on the word sounds and the senses they have. Adolf and A golf are similar sounds as is fowl and foul.

(3) A final category is syllepsis. Here a word is used in relation to two or more words, which it modifies or governs. However, the word is understood differently in each relation.

Examples:

A. He lost his hat and his temper.

B. Turn on your radios and your minds.

In each of these examples a single verb governs two different direct objects in two different senses.

Anthimeria is the "substitution of one part of speech for another." Common examples of anthimeria are seen in the coining of words. (Corbett, 1965)

Examples:

A. We spent most of the time in our encounter group crenelating.

This example is a coinage from the architectural term crenelations. Crenelations are the teeth-like fortifications at the top of medieval towers. Soldiers would hide behind them during battle and periodically come from behind them to shoot their weapons. The figurative coinage in our example refers to people interacting by periodically coming from behind their defenses only to take a few "shots" at each other. Crenelation is a noun that is coined into a verb "crenelating."

Onomatopoeia is "the use of words whose sound echoes the sense." (Corbett, 1965)

Examples:

A. The water from the spring was hissing hot.

B. He squished the snow underfoot.

C. Keys jingled in his pocket.

Onomatopoeia is an unusual form of figurative language in that its only definite identification is the inherent value of the words used to produce direct stimulation in the reader. The onomatopoeic word not only conveys a meaning, but also produces a "feeling." In Example A one can imagine the scene more vividly because we, in reading the sentence, actually reproduce the "hissing" sounds that are being defined.

PI Section

| | | |
|---|---|---|
| 1. | I see said the blind man. | pun |
| 2. | He kept stumbling over his elephant feet. | metaphor |
| 3. | A dull pencil can still make a point. | pun |
| 4. | The rain felt like needles. | simile |
| 5. | Keep talking and I'll deteeth you. | anthimeria |
| 6. | John Paul Jones was a man of the sea. | metonymy |
| 7. | In medieval times it was possible for the crown arbitrarily to sentence one to death. | metonymy |
| 8. | We climbed the peak in three incredible days. | metonymy |
| 9. | In August one may have a dim view of the sun. | pun |
| 10. | On Sunday they usually motored through the country. | anthimeria |
| 11. | The hopeful woman came ripping out of the too small dress. | onomatopoeia |
| 12. | He scarfed up his food. | onomatopoeia |
| 13. | He lost his hat and his temper. | pun |
| 14. | He elephanted his way through the crowd. | anthimeria |

Practice and Discussion Section

Go to Appendix A page 16 and read the general instructions. Then go to the prose passage for Part III on page 28.

Part IV - Hyperbole, Litotes, Irony and Rhetorical Question

Didactic Section

Each trope in this grouping requires that the communicator and listener share some knowledge of the subject matter under discussion. If this requirement is not fulfilled, the trope will either "limp" or fail to communicate its significance.

Hyperbole is "the use of exaggeration for emphasis or effect." (Corbett, 1965)

Examples:

A. His eloquence would split rocks.

B. My left leg weighs three tons.

C. He has the weight of the world on his back.

In these example sentences it should be easy to identify the exaggerations being made. In each, qualitative attributes of a situation have been expanded to great lengths for the purposes of illuminating the importance of that situation. For instance, in example C the point being made is that this person has problems, etc., that are dependent upon him for solution. They are not, however, as severe as the statement would have one believe. In Example B the point being made is that use of the leg is apparently very difficult, however, we are also aware that a person's leg will not weigh three tons. Not all hyperboles encountered in ordinary conversation will be exaggerated to this degree, nor as easily recognized, but they will all follow a similar pattern.

Litote is defined as a "deliberate use of an understatement, not to deceive, but to enhance the impressiveness of what we say." (Corbett, 1965)

Examples:

A. Joe Lewis was not a bad boxer.

B. The Apollo flights are an accomplishment of sorts.

In all of the examples cited, it can be observed that, although the statements are quite true in content, there are some gross understatements expressed. As an example: Joe Lewis was a great boxer; therefore we can see that to refer to him as "not a bad boxer" is a deliberate understatement that vividly brings attention to this point. The same general idea is expressed in Example B by referring to the Apollo flights as an accomplishment "of sorts."

Irony is the "use of a word to convey meaning opposite to the literal meaning of the word." (Corbett, 1965)

Examples:

A. Gen. Custer was a brilliant strategist at the Little Big Horn.

B. The machinery of government is very efficient.

As was stated in the definition, irony is the use of a word conveying the opposite meaning of the literal meaning intended. This idea is clearly apparent in the examples given. It is fairly common knowledge that Custer blundered at the Little Big Horn and that government machinery is grossly inefficient in most aspects. The statements are ironical in that they convey the desired message through the use of diametrically opposed statement content. It is inherent in the use of irony that the interpreter be aware of the "actual events" upon which its use is based.

A Rhetorical Question involves "the asking of a question, not for the purpose of eliciting an answer, but for the purpose of asserting or denying something obliquely." (Corbett, 1965)

Examples:

A. Was I not to blame for that incident?

B. Did I not take that position outright?

C. Wasn't it the responsibility of the leaders to foresee such an outcome?

It should be apparent in reading these examples that, although they are in the grammatical form of questions, they more closely represent statements. In Example A

we can see that this person apparently feels within himself that he was to blame for whatever has occurred, and is not asking, but telling us this. In Example B we can be relatively assured that this person knows what position he held and is merely stating this question to make that point more dramatic, while at the same time not gloating over his apparent foresight. It is also apparent in each of these examples that the reader must understand the context of the question in order to sense its implication. In other words, without knowing the context of the question we might interpret it as a literal question; that is as one that we would expect someone to answer.

PI Section

| | | |
|---|---|---|
| 1. | After days without eating he was in dire need of bread. | metonymy |
| 2. | It was a fowl act to steal my bird. | pun |
| 3. | The statue hungers in vain. | personification |
| 4. | Her beauty was as blinding as the sun. | hyperbole, simile |
| 5. | The criminal does not escape the hangman by crossing state lines. | periphrasis |
| 6. | His personality is like a rain storm. | simile |
| 7. | All the men came to attention when the brass appeared. | metonymy |
| 8. | When fighting he is a lion. | metaphor |
| 9. | I'd rather be boiled in oil than to take his course. | hyperbole |
| 10. | That building has deserted its cause. | personification |
| 11. | Bob Hope has performed as a comedian. | litotes |
| 12. | The power in politics is invested in the wealthy. | metonymy |
| 13. | The children were immediately spooked when they entered the old house. | anthimeria |
| 14. | The magicians hands were like lightning. | simile |
| 15. | When the tide was right they took sail. | metonymy |
| 16. | American presidents have made several minor mistakes | litotes |
| 17. | The air conditioner was pouring forth icicles. | hyperbole & metaphor |

| | | |
|---|---|---|
| 18. | Wasn't it I who ordered up the reinforcements? | rhet. ques. |
| 19. | In spite of the religious question, was not Kennedy elected? | rhet. ques. |
| 20. | Freud has prompted some research in psychology. | litotes |
| 21. | In vain he quarried, "Where is the answer to be found?" | rhet. ques. |
| 22. | It's a thousand degrees out in the sun. | hyperbole |
| 23. | What we need more of in America is pollution. | irony |
| 24. | Benedict Arnold is another good example of a loyal American. | irony |
| 25. | In the middle of such turbulence should I not have taken action? | rhet. ques. |
| 26. | He was noted for his slobbering kisses. | onomatopoeia |

Practice and Discussion

Turn to Appendix A, page 16 and read the general instructions. Then go to the prose passage for Part IV on page 32.

## APPENDIX A

While developing this research manual, we have come to suspect that the process of learning to identify figurative language is somewhat "context-bound." Figurative language as a general category is an abstraction and, as such, loses much of its vitality and flavor when extracted from the context in which it is embedded. It is this continuity of context, be it poetry, prose, or conversation, that needs to be maintained during the research training period. In other words, it is best to learn to identify figurative language by practicing with the type of data source that you will ultimately be researching.

Since obviously we cannot include in this manual all of the contexts that might be researched, we have chosen four prose passages quite arbitrarily. Hopefully these four practice passages will provide you with the flavor and intent of our methodology for training. Once you have completed these practice passages, you might find it helpful to practice using your own research data before you begin to consider your results as hard data.

It is important that you follow the instructions very closely and do each passage at its appointed time.

### INSTRUCTIONS FOR THE PRACTICE AND DISCUSSION SECTION

1. Select two other raters who will also learn to identify tropes and who will continue in your project. It is important to your research that you maintain the same raters for as long as possible. People can learn to work consistently well with each other, and this is a critical feature of this training approach--your reliability will be dependent upon the ability of your group of raters to "rap" about group judgments and to make "good" group decisions.

2. Each rater first reads the appropriate passage independent of the other raters. You should note, by writing it down, each instance of figurative language as it occurs in the passage. At this time you should also note whether you

feel this instance to be Frozen (F) or Novel (N). Even though it is necessary to be thoroughly familiar with all fifteen categories of tropes, i.e., metaphor, simile, hyperbole, etc., it is not necessary to make written note of this in every judgment.

3. After all independent ratings for a whole passage are complete, you and your fellow raters should get together and compare your selections and labeling proficiency. Compare each instance one at a time and develop a group decision as to a proper coding for each instance. We found the following code to be the most useful.

3 + 0: this means that all three raters independently judged this instance as figurative.

2 + 1: this means that two of the three raters independently judged this instance to be figurative and that during the group discussion the third rater agreed.

1 + 2: this means that only one of the raters independently judged the instance to be figurative but that after a group discussion the other two raters agreed.

2 - 1: this is the case in which two raters independently chose an instance as figurative but the third judge after discusssion can not agree.

1 - 2: Finally, this is the case where one rater independently chose an instance as figurative but the other two raters still disagreed even after discussion.

Thus by using this system, an instance might be coded, 1 + 2 F. This is the case in which the instance was first independently chosen by only one rater as figurative and after discussion the other raters agreed. This code also reveals that the instance was judged to be a frozen trope. If you so desire you could use the same coding system for the category Frozen vs. Novel. In our own research we have used the rule of simple majority in regards to this decision. If two or more raters decide that a case is Novel or Frozen, then the decision is final.

For those cases that are rejected by the codes 1 - 2 or 2 - 1 the decision relating to the category Frozen vs. Novel is made by the person(s) whose rating was rejected. It is imperative that the group discuss all disagreements until all of you feel confident that you understand why any mismatch occurred. Remember

you should never continue in the manual until all disagreements are resolved and each coding is unanimously endorsed by all three raters. Decisions are final and if one or more raters cannot honestly accept an instance as figurative, that instance is not considered figurative.

4. Once this work is completed your group should then complete the Agreement and Judgment Table we have provided for you after each passage. This will provide you with a record with which you can judge your performance. In our own work we have found that our proficiency in recognizing instances of figurative language increased rapidly. In the present manual we have included our own ratings, codes, and reliabilities for each of the passages. There is nothing sacred about our judgments. They are provided for comparative purposes only.

5. Some general instructions about doing this kind of research might be useful to you. We found that working more than one hour in a group was tedious and sometimes irritating. Accordingly, we have limited the group "rap" sessions to an hour or less. We also found that we each became quite sloppy in our independent judgments if we judged for more than thirty minutes. The tediousness of this kind of work demands short work periods--or else you seem to lose the context of your passage. There are also other systems of coding that might prove helpful--for example there might be a good reason to establish a "Maybe" category for those instances that the group is not sure of.

Once you have completed all four passages, it is up to you to decide whether you wish to repeat these procedures and be more precise in your labeling of the specific categories of figurative language. The same coding system and reliability procedures would easily apply.

Accompanying each of the four practice passages on the following pages will be one blank Agreement and Judgment Table, a listing of the authors' ratings and codings,

and an Agreement and Judgment Table that has been completed according to calculations based upon these ratings.

## PASSAGE 1

The following passage is from Act One of Eugene O'Neill's play The Iceman Cometh. Willie is speaking...

Why omit me from your Who's Who's in Dypsomania, Larry? An unpardonable slight, especially as I am the only inmate of royal blood. Educated at Harvard, too. You must have noticed the atmosphere of culture here. My humble contribution. Yes, Generous Stranger - I trust you're generous - I was born in the purple, the son, but unfortunately not the heir, of the late world-famous Bill Oban, King of the Bucket Shops. A revolution deposed him, conducted by the District Attorney. He was sent into exile. In fact, not to mince matters, they locked him in the can and threw away the key. Alas, he was an adventurous spirit that pined in confinement. And so he died. Forgive these reminiscences. Undoubtedly all this is well known to you. Everyone in the world knows.

PASSAGE 1: Agreement and Judgment Table

ACCEPTED

| NOVEL | FROZEN | TOTAL |
|---|---|---|
| 3 + 0 _____% | 3 + 0 _____% | |
| 2 + 1 _____% | 2 + 1 _____% | |
| 1 + 2 _____% | 1 + 2 _____% | |
| TOTAL | | |

REJECTED

| | | |
|---|---|---|
| 2 - 1 _____% | 2 - 1 _____% | |
| 1 - 2 _____% | 1 - 2 _____% | |
| TOTAL | | |

REJECTED

PASSAGE 1: Authors' Ratings and Codes

| LINE | INSTANCE OF FIGURATIVE LANGUAGE | CODE |
|---|---|---|
| 1 | Why omit...in Dypsomania... | 3 + 0 N |
| 2 | unpardonable slight | 1 - 2 F |
| 2 | inmate of royal blood | 3 + 0 N |
| 3 | the atmosphere of culture | 2 + 1 N |
| 4 | Generous Stranger | 1 - 2 N |
| 5 | I was born in the purple | 3 + 0 N |
| 6 | late world-famous Bill Oban | 1 + 2 F |
| 6 | King of the Bucket Shops | 3 + 0 N |
| 7 | a revolution deposed him | 3 + 0 N |
| 7-8 | sent into exile | 2 + 1 F |
| 8 | mince matters | 1 + 2 F |
| 8 | (Locked him up in) the can | 3 + 0 F |
| 9 | threw away the key | 2 + 1 F |
| 9 | adventurous spirit | 2 + 1 F |
| 11 | Everyone in the world knows | 3 + 0 F |

PASSAGE 1: Agreement and Judgment Table

ACCEPTED

| NOVEL | | FROZEN | | TOTAL |
|---|---|---|---|---|
| 3 + 0 | | 3 + 0 | | |
| | 5 | | 2 | 7 |
| | 81 % | | 28 % | |
| 2 + 1 | | 2 + 1 | | |
| | 1 | | 3 | 4 |
| | 19 % | | 44 % | |
| 1 + 2 | | 1 + 2 | | |
| | 0 | | 2 | 2 |
| | 0 % | | 28 % | |
| TOTAL | 6 | | 7 | 13 |

REJECTED

| | | | | |
|---|---|---|---|---|
| 2 - 1 | | 2 - 1 | | |
| | 0 | | 0 | 0 |
| | 0 % | | 0 % | |
| 1 - 2 | | 1 - 2 | | |
| | 1 | | 1 | 2 |
| | 100 % | | 100 % | |
| TOTAL | 1 | | 1 | 2 |
| REJECTED | 13% | | | |

PASSAGE 2

The following passage is from a psychotherapy interview.

T140 Keep you?

R140 Yeah, then...

T141 You're afraid.

R141 Yeah, you know...(R is very nervous)...You know, my dad likes to go places and my mother likes to stay at home. That is like taking, like putting, ice cream with pickles. Well, a...

T142 They are two different people.

R142 Not really, but I...it is just that I...a...this could happen...I don't know what I would do. The main thing I'd like to do is just get rid of myself.

T143 What?

R143 Get rid of myself, like run and keep on going or...

T144 Daydreaming?

R144 No, just keep on going.

T145 Just keep on going. Just keep running away from things.

R145 Whatever I'm running away from, because if that happens, I don't know what I'm going to do, I'm just gonna keep...if That's hard to face, I'm just going to jump in the Susquehanna River, or, or...

T146 Or just not face...

R146 Or just go, or just climb in a hole, or...

T147 ...or cover yourself up.

R147 Yeah, just climb in a hole and maybe put a blanket there.

T148 Hide.

R148 Or just starve to death. Because I don't want to live in a world if the world is going to be like that when I grow up.

T149 Like what?

R149 Well, say, the way it is now, you know, it's not going to be too nice to face.

T150 What is not going to be nice to face?

R150 Well, say, if that...a...if that ever happens.

T151 If what ever happens?

R151 If my mother and my father departed, well...

PASSAGE 2: Agreement and Judgment Table

ACCEPTED

| NOVEL | FROZEN | TOTAL |
|---|---|---|
| 3 + 0 ____% | 3 + 0 ____% | |
| 2 + 1 ____% | 2 + 1 ____% | |
| 1 + 2 ____% | 1 + 2 ____% | |
| TOTAL | | |

REJECTED

| | | |
|---|---|---|
| 2 - 1 ____% | 2 - 1 ____% | |
| 1 - 2 ____% | 1 - 2 ____% | |
| TOTAL | | |
| REJECTED | | |

PASSAGE 2: Authors' Ratings and Codes

| LINE | INSTANCE OF FIGURATIVE LANGUAGE | CODE |
|---|---|---|
| R141 | ice cream with pickles | 3 + 0 N |
| T141 | two different people | 2 - 1 F |
| R142 | just get rid of myself | 3 + 0 F |
| R143 | get rid of myself | 3 + 0 F |
| R143 | like run and keep on going | 2 + 1 N |
| R144 | just keep on going | 3 + 0 N |
| T145 | just keep on going | 3 + 0 N |
| T145 | just keep running from things | 3 + 0 F |
| R145 | Whatever I'm running away from | 2 + 1 F |
| R145 | hard to face | 3 + 0 F |
| R145 | to jump in the Susquehanna River | 3 + 0 F |
| T146 | just not face | 2 + 1 F |
| R146 | climb in a hole | 3 + 0 F |
| T147 | cover yourself up | 3 + 0 F |
| R147 | climb in a hole and...put a blanket there | 3 + 0 N |
| R147 | put a blanket there | 2 - 1 N |
| R147 | climb in a hole | 3 + 0 F |
| T148 | hide | 3 + 0 F |
| R148 | starve to death | 2 + 1 F |
| R148 | world | 2 + 1 F |
| R148 | world | 2 + 1 F |
| R149 | not too nice | 2 + 1 F |
| R149 | to face | 3 + 0 F |
| T150 | to face | 3 + 0 F |

PASSAGE 2: Agreement and Judgment Table

ACCEPTED

| NOVEL | | FROZEN | | TOTAL |
|---|---|---|---|---|
| 3 + 0 | | 3 + 0 | | |
| | 4 | | 11 | 15 |
| | 80 % | | 59 % | |
| 2 + 1 | | 2 + 1 | | |
| | 1 | | 6 | 7 |
| | 20 % | | 41 % | |
| 1 + 2 | | 1 + 2 | | |
| | 0 | | 0 | 0 |
| | 0 % | | 0 % | |
| TOTAL | 5 | | 17 | 22 |

REJECTED

| | | | | |
|---|---|---|---|---|
| 2 - 1 | | 2 - 1 | | |
| | 1 | | 1 | 2 |
| | 100 % | | 100 % | |
| 1 - 2 | | 1 - 2 | | |
| | 0 | | 0 | 0 |
| | 0 % | | 0 % | |
| TOTAL | 1 | | 1 | 2 |
| REJECTED | 9% | | | |

## PASSAGE 3

The following selection was taken from a speech by Winston Churchill. It was broadcasted after the German invasion of Russia and delivered over British radio on June 22, 1941.

At four o'clock this morning
Hitler attacked and invaded Russia...
Without declaration of war, without even an ultimatum,
German bombs rained down from the air upon Russian cities,
the German troops violated the frontiers...
So now this bloody guttersnipe
must launch his mechanized armies upon new fields
of slaughter, pillage and destruction.
Poor as are the Russian peasants, workmen and soldiers,
he must steal from them their daily bread;
he must devour their harvests;
he must rob them of the oil which drives their ploughs...
Any man or State who fights on against Nazidom
will have our aid.
Any man or State who marches with Hitler
is our foe.
We shall give whatever help we can
to Russia and the Russian people.

PASSAGE 3: Agreement and Judgment Table

ACCEPTED

| NOVEL | FROZEN | TOTAL |
|---|---|---|
| 3 + 0 ____% | 3 + 0 ____% | |
| 2 + 1 ____% | 2 + 1 ____% | |
| 1 + 2 ____% | 1 + 2 ____% | |
| TOTAL | | |

REJECTED

| | | |
|---|---|---|
| 2 - 1 ____% | 2 - 1 ____% | |
| 1 - 2 ____% | 1 - 2 ____% | |
| TOTAL | | |
| REJECTED | | |

PASSAGE 3: Authors' Ratings and Codes

| LINE | INSTANCE OF FIGURATIVE LANGUAGE | CODE |
|---|---|---|
| 2 | Hitler attacked and invaded | 1 + 2 F |
| 4 | bombs rained down | 3 + 0 N |
| 5 | violated the frontiers | 3 + 0 N |
| 6 | bloodthirsty guttersnipe | 3 + 0 N |
| 7 | launched mechanized armies | 3 + 0 N |
| 7 | new fields of slaughter | 2 + 1 N |
| 10 | he must steal | 2 + 1 N |
| 10 | daily bread | 3 + 0 F |
| 11 | he must devour | 1 + 2 N |
| 11 | devour harvests | 3 + 0 N |
| 12 | he must rob | 1 + 2 N |
| 12 | the oil which drives their ploughs | 3 + 0 N |
| 13 | state who fights | 3 + 0 F |
| 15 | state who marches | 3 + 0 F |
| 15 | marches with Hitler | 3 + 0 F |

PASSAGE 3: Agreement and Judgment Table

ACCEPTED

| NOVEL | | FROZEN | | TOTAL |
|---|---|---|---|---|
| 3 + 0 | 6 60 % | 3 + 0 | 4 80 % | 10 |
| 2 + 1 | 2 20 % | 2 + 1 | 0 0 % | 2 |
| 1 + 2 | 2 20 % | 1 + 2 | 1 20 % | 3 |
| TOTAL | 10 | | 5 | 15 |

REJECTED

| | | | | |
|---|---|---|---|---|
| 2 - 1 | -- ___% | 2 - 1 | -- ___% | |
| 1 - 2 | -- ___% | 1 - 2 | -- ___% | |
| TOTAL | | | | |
| REJECTED | 0% | | — | |

PASSAGE 4

The following passage is from the final page of Joseph Conrad's story The Nigger of the "Narcissus."

I never saw them again. The sea took some, the steamers took others, the graveyards of the earth will account for the rest. Singleton has no doubt taken with him the long record of his faithful work into the peaceful depths of an hospitable sea. And Donkin, who never did a decent day's work in his life, no doubt earns his living by discoursing with filthy eloquence upon the right of labor to live. So be it! Let the earth and sea each have its own.

A gone shipmate, like any other man, is gone forever; and I never met one of them again. But at times the spring flood of memory sets with force up the dark River of the Nine Bends. Then on the waters of the forlorn stream drifts a ship--a shadowy ship manned by a crew of Shades. They pass and make a sign, in a shadowy hail. Haven't we, together and upon the immortal sea, wrung out a meaning from our sinful lives? Good-bye brothers! You were a good crowd. As good a crowd that ever fisted with wild cries the beating canvas of a heavy foresail; or, tossing aloft, invisible in the night, gave back yell for yell to a westerly gale.

PASSAGE 4: Agreement and Judgment Table

ACCEPTED

| NOVEL | FROZEN | TOTAL |
|---|---|---|
| 3 + 0 ____% | 3 + 0 ____% | |
| 2 + 1 ____% | 2 + 1 ____% | |
| 1 + 2 ____% | 1 + 2 ____% | |
| TOTAL | | |

REJECTED

| | | |
|---|---|---|
| 2 - 1 ____% | 2 - 1 ____% | |
| 1 - 2 ____% | 1 - 2 ____% | |
| TOTAL | | |
| REJECTED | | |

PASSAGE 4: Authors' Ratings and Codes

| LINE | INSTANCE OF FIGURATIVE LANGUAGE | CODE |
|---|---|---|
| 1 | sea took some | 3 + 0 N |
| 2 | graveyards will account | 3 + 0 N |
| 3 | long record of faithful works | 2 + 1 N |
| 3-4 | into the peaceful depths...hospitable sea | 2 + 1 N |
| 4-5 | never did a decent days work | 2 + 1 F |
| 6 | filthy eloquence | 1 + 2 N |
| 6 | right of labor to live | 1 + 2 N |
| 6-7 | Let the sea and earth have each its own | 1 + 2 N |
| 9 | The spring flood of memory | 3 + 0 N |
| 9 | sets with force | 3 + 0 N |
| 10 | Dark River of Nine Bends | 2 + 1 N |
| 10-11 | On the waters...drifts a ship | 2 + 1 N |
| 11 | a shadowy ship | 3 + 0 N |
| 11 | a crew of Shades | 3 + 0 N |
| 12 | They pass and make a sign, in a shadowy hail | 3 + 0 N |
| 12-13 | Haven't we...sinful lives? | 2 + 1 N |
| 13 | immortal sea | 2 + 1 F |
| 13 | wrung out a meaning | 3 + 0 N |
| 14 | fisted with wild cries | 3 + 0 N |
| 16 | gave back yell for yell | 3 + 0 N |

PASSAGE 4: Agreement and Judgment Table

ACCEPTED

| NOVEL | | FROZEN | | TOTAL |
|---|---|---|---|---|
| 3 + 0 | | 3 + 0 | | |
| | 9 | | 0 | 9 |
| | 50 % | | 0 % | |
| 2 + 1 | | 2 + 1 | | |
| | 6 | | 2 | 8 |
| | 33 % | | 100 % | |
| 1 + 2 | | 1 + 2 | | |
| | 3 | | 0 | 3 |
| | 17 % | | 0 % | |
| TOTAL | 18 | | 2 | 20 |

REJECTED

| | | | | |
|---|---|---|---|---|
| 2 - 1 | | 2 - 1 | | |
| | -- | | -- | |
| | % | | % | |
| 1 - 2 | | 1 - 2 | | |
| | -- | | -- | |
| | % | | % | |
| TOTAL | | | | |
| REJECTED | 0% | | | |

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